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ABSTRACT

The Art Self-Concept Inventory (ASCI) was developed as a situation specific self-concept instrument to measure the students' ideas and feelings about themselves in the art context. Art self-concept was defined as students' perceptions of themselves as makers, as judges, and as enjoyers of art. To top these dimensions of art self-concept, items were generated for three corresponding subscales: art making, art judgment, and art enjoyment. Following a pilot study, the final form of the ASCI was administered to 208 grade 6 students. Item-total correlations were acceptable to high: Delta group response patterns showed strong upper left to lower right diagonality, and item means were near scale mid-point. Reliability estimates for the scale were very high. The instrument appears to possess both content and construct validity in that the items in the scale sample a range of art experiences and the instrument shows unidimensionality. In addition, it appears that all items over the three domains consistently differentiate between subjects who hold high self-concepts in the area of art and those who do not. (The 49-item instrument is included.) (PN)

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The Art Self-Concept Inventory: Development and Validation of a Scale to Measure Self-Concept in Art

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Running Head: Art Self-Concept Inventory

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Abstract

The Art Self-Concept Inventory (ASCI) is an instrument developed to measure art self-concept. As opposed to general self-concept instruments which tap a global construct of the self, ASCI is specific to the art context and measures art self-concept, one of the dimensions of general self-concept. The ASCI includes three subscales:Art Making, Art Judgment, and Art Enjoyment. The instrument has been found to be high in reliability and validity. 'A number of ways in which art educators can make use of the Art Self-Concept Inventory are discussed. A copy of the instrument is included.

The Art Self-Concept Inventory: Development and Validation of a Scale to Measure Self-Concept in Art

In recent years increasing attention has been given to the role of self-concept in our schools. Statements of school goals typically include helping students to develop positive self-concepts, and for several years now at least 12 states have been administering self-concept tests as part of their state-wide assessment programs (Lynch,1975). Much of this interest can probably be attributed to the reported relationship between self-concept and academic achievement (Brookover,1964; Purkey, 1970,1978; Shavelson,Hubner, &Stanton,1976; Wylie,1979).

The most frequently used self-concept assessment instruments measure a global construct of the self or general self-concept. Such a general self-concept is multi-dimensional. It consists of one's ideas and feelings about one's personal attributes, one's attitudes and beliefs, and one's competence and behavior in the various roles played during everyday life. Thus, general self-concept is made up of many role-based and situation-bound self-concepts including self as friend, self as student, self as athlete, self as son or daughter, and self in any number of roles engaged in as part of daily experience. In depicting this multidimensional

aspect of the construct, Shavelson et al. (1976)proposed a hierarchical model of self-concept which places general self-concept at the top of the hierarchy and shows many situation-specific self-concepts as its component parts. Shavelson's model provides a clear conceptual picture of the makeup of the general self-concept and its dependence on any number of situation-bound self-concepts. According to this model, self-concept in a specific role/situation influences self-concept in a broader role/situation which in turn influences general self-concept. For example, confidence in mathematics ability contributes to self-concept of academic ability which in turn has some influence on general self-concept. However, self-concept of academic ability has little to do with other specific self-concepts such as self feelings about physical appearance or social skills. Furthermore, since it is only one dimension of general self-concept, its effect on general self-concept may be neutralized by effects of other specific self-concepts(Purkey, 1970;Wells & Marwell,1976). Alternatively, an individual may reveal high general self-concept while at the same time demonstrate low self-concept in a specific context such as sports or music

Researchers have generally failed to show significant correlations between general self-concept and situation specific self-concepts (Rosenberg, 1979). This lack of correlation supports earlier contentions that the general self-concept is quite stable and not subject to minor situation-specific self-concept changes or alterations. Rather, any substantial change in general self-concept requires change in a number of the specific self-concepts of which it is comprised (Purkey,1970; Shavelson et al., 1976). On the other hand, specific <u>dimensions</u> of self-concept <u>can</u> be changed by intervention programs (Shavelson et al.

1976; Wells & Marwell,1976; Wylie, 1979).

It is important to keep in mind the multidimensionality of the self-concept and the lack of correlation between the general self-concept and its specific components when assessing self-concept for a given purpose. Since most educational programs have a narrow subject matter or process focus, measurement of the effects of such a program on students' general self-concept is unlikely to yield significant results. In these cases what is needed is a situation-specific self-concept instrument which measures, for example, math self-concept, or music self-concept, or verbal self-concept. Clearly there is a need to develop such self-concept tests in various academic and non-academic areas and several have appeared in the subject matters of math, science,social studies, and biology.

The Art Self-Concept Inventory (ASCI) was developed to meet this need in the area of art education. The Art Self-Concept Inventory measures art self-concept, or students' ideas and feelings about themselves in the art context. For the development of this instrument, art self-concept was defined as students' perceptions of themselves as makers of art, as judges of art, and as enjoyers of art. To tap these dimensions of art self-concept, items were generated for three corresponding subscales: art making, art judgment, and art enjoyment.

An art self-concept test can be useful to art educators in several ways. For example, in these times of accountability and funding difficulties, art programs are very often in danger of being drastically cut or even

eliminated entirely from the curriculum and art teachers are frequently asked to justify continuation of their art programs. This results in the need to carefully evaluate art program outcomes in terms of both affective and cognitive art learning in an attempt to verify positive effects. When it can be shown that students' art self-concepts have improved as a result of their art experiences, teachers and curriculum planners have a powerful argument for maintaining these programs.

The purpose of this paper is to describe the ASCI, outline procedures followed in constructing the instrument, and report reliability and validity findings.

Description of the Instrument

The Art Self-Concept Inventory is a 49-item test tapping the three dimensions of art making, art judgment, and art enjoyment. Each ASCI item consists of a short description of a hypothetical art situation or event stated in the second person. This format was used to make the art situations concrete and personal to facilitate subjects' identification with the stimulus events. For each test item, subjects are directed to imagine that they are actually experiencing that situation and then decide what they would do, or think, or feel in that context. A four-point Likert-type scale from negative to positive provides the opportunity for subjects to indicate the magnitude of their attitude toward self for each situation. For each item, all four alternative responses are labeled in an effort to clarify the meaning of each level of

response. Examples of items are:

> You have just shown a humorous sketch of yours to the class. People start to laugh. How sure are you that they are laughing at the humor in the drawing and not laughing at you and your skill in drawing?
>
> very unsure ____ slightly unsure ____ fairly sure ____ very sure
>
> A friend has made a sketch for a sculpture and has asked your opinion about what material is suitable to use to make it: clay, wood, plastic or metal. How confident do you feel about answering and giving a reason?
>
> not confident at all ____ not very confident ____ fairly confident ____ very confident

Scale Construction, Reliability, and Validity

The procedures described below were followed to ensure an instrument that was statistically reliable and high in both content and construct validity.

Eighty-five items were originally generated to tap perceptions of self in the areas of art production, art judgment, and art enjoyment. Roughly half of the original set of items described art situations that respondents might face in school and the other half tapped out-of-school situations. This balance was established in an effort to reduce response bias toward or against school-related activities in general. These items were then checked against the National Assessment of Educational Progress (1977, 1978) art items and Wilson's (1971) art taxonomy to confirm coverage of the domains of visual art production, judgment, and enjoyment. To assure face validity of items and to reconfirm adequate sampling of the three domains all items were reviewed independently by two university level art

educators both of whom hold the M.A. in art education as well as advanced degrees in visual art.

To reduce problems due to respondents' reading comprehension level, all items were written at fourth grade reading level and during test administration, all items, both stimulus scenarios and response options, were read aloud to subjects.

In an attempt to reduce the social desirability response bias, which is a major limitation of all self-report rating scales (Thorndike & Hagen, 1977; Wells and Marwell, 1976), administration instructions for ASCI included the promise of confidentiality and subjects were told that there are no right or wrong answers, that each person has a different self-concept in art.

In a pilot study, the instrument was administered to 80 subjects, the total population of sixth and eighth graders in a middle socio-economic level school.

The method of summated rating was used to score ASCI protocols. For each item, a value of one to four was determined based upon the response choice of the subject. All response scales are additive from left to right.

Initial data analysis included item analyses and reliabilities for each of the three subtests and the total test. Carroll's (1975) Psychometric Evaluation Package (PEP) was utilized. High reliabilities were obtained (see Table 1). Cronbach's Alpha coefficients of internal consistency (Cronbach, 1951) ranged from .89 to .96 for the subtests and total test. The other estimate of reliability, Guttman's split-half (Carroll, 1975), ranged from .88 to .97.

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insert Table 1 here

A number of items had to be deleted from the original set of 85 to cut the test down to a more realistic size. To do so, all item analyses were examined carefully in terms of four criteria. To begin with, for each item, both its item-total correlation and its item-subtest-total correlation were evaluated. Any item with a correlation below .30 was immediately eliminated. This criterian exceeds the .20 level generally considered adequate for an attitude scale (Campbell, 1963).

Decisions regarding deletion or retention of the remaining items were made on the basis of response pattern of the DELTA groups, item means, and representativeness of domain tested.

For additive attitude scales, response patterns for the four DELTA groups (those subjects scoring low, below average, above average, and high for the total test or subtest) are expected to show most of the low scorers (on the total test) scoring low on an individual item and most of the high scorers scoring high on that item.(Carroll, 1975). When this is so for a particular item the response pattern shows a strong diagonal cluster from upper left to lower right on the DELTA groups x response option matrix. In the case of the ASCI such diagonality indicates that the item has the power to discriminate between subjects who are low in art self-concept and those who are high. ASCI items which displayed strong diagonality in the proper direction were retained at this step in the screening process.

Items whose means were close to the scale's mid point were also favored.

In addition to the criteria of high item-total correlation, good response pattern, and means near scale mid point, items which were candidates for the final set were reviewed for their domain coverage. Items were included or deleted in such a manner as to retain the high

content validity previously established. Thus, following these criteria, the initial set of 85 items was reduced to a set of 49 with 16 in subtest one, 16 in subtest two, and 17 in subtest three. The final set of items was resubmitted to statistical analysis, again using PEP. Reliabilities for the final test remained high (see Table 2).

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insert Table 2 here

Construct validity of ASCI was statistically estimated by factor analysis. Data from the final set of items were factor analyzed yielding three factors with eigenvalues greater than unity. Factor one accouted for 74% of the variance. Inspection of the principal factor matrix revealed that most items showed high loadings on this factor suggesting one major underlying dimension to the scale, an indication of the instrument's construct validity (Bohrnstadt, 1970). This analysis suggests that one domain (art self concept) is assessed by the scale.

Following the pilot study, the final form of the Art Self-Concept Inventory was administered to a sample which was larger (n=208) and more varied than the pilot sample in terms of socio-economic status (SES), racial and ethnic representation, and educational variables. The sample in this second study consisted of 208 sixth grade students in nine classrooms from three different southern California school districts. Five of the classes were in schools in low SES neighborhoods, four were in

middle SES communities, and all classes contained a variety of minority and mainstreamed students. Average class reading grade levels ranged from 4.5 to 5.5.

Data from this final administration of ASCI were analyzed in the same manner as for the pilot study. Applying the same criteria used in the previous study, item analyses were re-evaluated to determine the discriminatory power of the items. Again, item-total correlations were acceptable to high; DELTA group response patterns showed strong upper left to lower right diagonality, and item means were near scale mid-point. Reliabilities for ASCI with this larger, more varied sample were again very high with Cronbach Alphas of .92 to .97 and Guttman's split half reliability coefficients of .91 to .98 (see Table 3). These findings substantiate results from the pilot study.

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insert Table 3 here

Discussion

An instrument, ASCI, to measure subjects' art self-concept has been presented. Reliability estimates for the scale are very high. Furthermore, the instrument appears to possess both content and construct validity in that the items in the scale sample a range of art experiences and the instrument shows unidimensionality--all items measure some aspect of art self-concept. In addition, all items over the three domains consistently

differentiate between subjects who hold high self-concepts in the area of art and those who do not.

While ASCI has been demonstrated to be appropriate for use with sixth grade subjects, much more research needs to be done before the test can be defensibly used with other populations. Additional research needs to be carried out to determine the instrument's effectiveness with other grade level populations, special education and disadvantaged subjects, and out-of-school art programs.

It is expected that the Art Self-Concept Inventory will prove equally effective with student populations ranging from fourth to twelfth grade and will be a useful tool for assessing self-concept outcomes of school, museum, and community art programs.

An additional use for ASCI may be as an in-clas diagnostic test. The "crisis of confidence" (Chapman,1978) which frequently afflicts late elementary school and junior high school age art students is essentially a manifestation of low self-concept in the area of art. The Art Self-Concept Inventory can be used to assess the degree to which this crisis is occurring in individual students and in art classes. Because the instrument taps the dimensions self-as-maker-of-art, self-as-critic-of-art, and self-as-enjoyer-of-art, it can identify for the art teacher specific areas in which students are experiencing low self-concept and at the same time, the areas in which curricular or instructional changes are suggested. ASCI can also be used as a post test to identify any differences in students' art self-concepts as a result of such curricular changes. For example, if ASCI indicated that

most students in a class held poor images of themselves as critics of art then the teacher might decide to provide more or better experiences in art judgment, and present to students a variety of criteria for evaluating art works, and utilize with the students a range of models of art criticism such as those outlined by Chapman(1978). It is likely that, as their competence in this area of art increased, students would gain confidence in themselves as critics-of-art and this could in turn be verified by assessment with ASCI.

It is frequently the case that, when students are unable to resolve their "crisis of confidence" they remove themselves from the art experience by refusing to take art classes as soon as art becomes an elective subject. Improvement in art self-concept could result in students' continued involvement in art throughout high school and college. In a more long range view, when people feel positive about themselves in terms of creating art, making judgments about art works, or enjoying art, they are more likely to pursue life-long learning in the arts whether as a career,or improved aesthetic standards, or museum attendance, or appreciationn of their visual aesthetic environment. A necessary first step in <u>improving</u> art self-concept is being able to <u>assess</u> art self-concept. ASCI was designed for this purpose.

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Table 1

Pilot Study

ASCI Reliabilities: Initial Item Set

	Cronbach's Alpha	Guttman's Split Half Reliability
Total Test	.96	.97
Sub Test 1 Art Making	.89	.88
Sub Test 2 Art Judgement	.91	.92
Sub Test 3 Art Enjoyment	.96	.97

n= 80

Table 2

Pilot Study

ASCI Reliabilities: Final Item Set

	Cronbach's Alpha	Guttman's Split Half Reliability
Total Test	.95	.95
Sub Test 1 Art Making	.85	.84
Sub Test 2 Art Judgement	.90	.90
Sub Test 3 Art Enjoyment	.93	.94

n= 80

Table 3

Final Sdministration

ASCI Reliabilities

	Cronbach's Alpha	Guttman's Split Half Reliability
Total Test	.97	.98
Sub Test 1 Art Making	.92	.91
Sub Test 2 Art Judgement	.92	.93
Sub Test 3 Art Enjoyment	.95	.96

n = 208

ART SELF-CONCEPT INVENTORY

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INSTRUCTIONS

This questionnaire is to measure how you see yourself in Art. It asks you about: art making, artistic judgment, and art enjoyment. You are going to read some descriptions of art situations or incidents. You will need to pretend that you are actually in each situation. You will need to think about each situation to decide what you would do or how you would feel or what you would think. Remember, there are no right or wrong answers. Each person here has a different self-image in Art. Just answer honestly how you see yourself in Art.

The first group of items asks how confident or sure you feel about your ability in making art. The next group of items asks how confident or sure you feel about your ability in making artistic judgments. The last group of items asks about your enjoyment of art.

Here is a practice example to do:

You have been given toothpicks and glue and asked to make a sculpture out of the materials. How confident do you feel about your ability to do so?

not confident at all	not very confident	fairly confident	very confident

THIS IS NOT A TEST. YOUR ANSWERS ARE CONFIDENTIAL AND WILL NOT BE REVEALED.

CONFIDENCE IN ABILITY TO MAKE ART

THIS SECTION IS ABOUT MAKING ART.
READ THE DESCRIPTION OF THE SITUATION.
IMAGINE THAT YOU ARE IN THAT SITUATION
ANSWER THE QUESTION
REMEMBER, THERE ARE NO RIGHT OR WRONG ANSWERS.

1. Each student in your class is working on an art project. You look around the classroom at everyone else's art work to compare yours to theirs. How do you feel?

very discouraged	slightly discouraged	slightly encouraged	very encouraged

2. You are having difficulty with an art project you are working on. The colors and shapes are just not saying what you want them to say. What will you do?

probably give up	maybe give up	probably keep trying	definitely keep trying

3. You have just shown a humorous sketch of yours to the class. People start to laugh. How sure are you that they are laughing at the humor in the drawing and not laughing at you and your skill in drawing?

very unsure	slightly unsure	fairly sure	very sure

4. The teacher has asked each student to come up with an idea for a sculpture. How sure are you that you can do so?

very unsure	slightly unsure	fairly sure	very sure

5. Your art teacher gives you some clay and tells you to just experiment around with it, be inventive, and come up with some ideas to use clay. How confident do you feel in your ability to do so?

not confident at all	not very confident	fairly confident	very confident

6. You and a friend are at the junk yard. Your friend suggests that the 2 of you make a sculpture from some of the hub caps, old pipes, or other junk. How confident do you feel about your ability to make a sculpture from junk?

not confident at all	not very confident	fairly confident	very confident

7. Your latest art project is not very successful and you know it. What are you likely thinking to yourself?

"I never do anything right in Art"	"Often I fail in Art"	"Sometimes I don't succeed in Art"	"I usually do well in Art. Next time I'll succeed"

8. Your class is organizing an art magazine. They need people to take photos. You've taken lots of family photos and reporting photos before, but never any artistic photos. You have the time to do so. Will you offer to do the job?

definitely no	not likely	probably	definitely yes

9. Art projects are due today. Everyone's art work is displayed together and each one is to be discussed in turn. Your turn has come. How do you feel?

very anxious	slightly anxious	slightly confident	very confident

10. You have just completed an art project. Do you like it well enough to display it in your room at home?

definitely no	not likely	probably	definitely yes

11. You've just walked into your art class. How do you feel?

very worried	slightly worried	slightly excited	very excited

12. You are nearly finished with your latest art project. The teacher walks by your work area and looks at your work for a while without saying anything. What is the teacher <u>probably</u> thinking?

"This student sure makes a lot of mistakes in Art"	"This student is having some trouble with this project"	"This student's work is good"	"This student's work is great!"

13. A painting of yours was chosen for an art show. Several art works from that same show will be chosen to go to a county show. How confident are you that yours will be chosen?

not confident at all	not very confident	fairly confident	very confident

14. One night you had a dream that you became an artist. Could your dream come true?

impossible	not likely	probably	definitely

15. You have a camera and take pictures. The art club is running a photo contest. Will you enter one of your photos?

definitely not	not likely	probably	definitely yes

16. Report cards are going out today. Your school grades 1, 2, 3, or 4 with 1 meaning the best. What grade should you get for your art projects?

4	3	2	1

CONFIDENCE IN ABILITY TO MAKE ARTISTIC JUDGMENTS

THIS SECTION IS ABOUT MAKING ARTISTIC JUDGMENTS.
READ THE DESCRIPTION OF THE SITUATION.
IMAGINE THAT YOU ARE IN THAT SITUATION.
ANSWER THE QUESTION.
REMEMBER, THERE ARE NO RIGHT OR WRONG ANSWERS.

1. You have been asked to examine a painting or a sculpture to identify one strength and one weakness of the art work. How sure do you feel that you can do this?

very unsure	slightly unsure	fairly sure	very sure

2. A friend has made a sketch for a sculpture and has asked your opinion about what material is suitable to use to make it: clay, wood, plastic or metal. How confident do you feel about answering and giving a reason?

not confident at all	not very confident	fairly confident	very confident

3. The art teacher has asked you to compare 2 paintings. How sure do you feel about your ability to compare them?

very unsure	slightly unsure	fairly sure	very sure

4. One of your classmates is having trouble with an art work and asks your opinion about what to do to improve it. How confident do you feel in your ability to give an opinion?

not confident at all	not very confident	fairly confident	very confident

5. The staff of the school newspaper asked the teachers to turn in names of students from each grade level who could serve as art reviewer and critic for the newspaper. Should you be nominated by at least one of your teachers?

definitely not	not likely	likely	very likely

6. You have completed an extra project in art at home. The teacher and other students have not seen it or heard you talk about it. You are to show it to them now. You have judged it to be a very well-designed art work. How sure are you that the opinion of the others will agree with your opinion?

very unsure	slightly unsure	fairly sure	very sure

7. You are in the store shopping for a present for your best friend. You have decided to buy a small enamelled box. There is a pile of 60 to 100 of them all jumbled together--all different designs and colors. How sure do you feel that you could pick out the 10 best-designed?

very unsure	slightly unsure	fairly sure	very sure

8. You have been asked to compare 2 paintings and decide why one work of art is better than the other. How confident do you feel about your ability to do so?

not confident at all	not very confident	fairly confident	very confident

9. You had a dream that you got a job as an art critic. Your job involved writing about art and judging art contests. How would you feel if your dream came true?

very anxious	slightly anxious	slightly excited	very excited

10. Your art class is in the middle of a discussion about the finished projects. You have stated that you like another student's sculpture. The teacher asks you to tell why you like it. Do you know what to say?

definitely no	not likely	yes likely	definitely yes

11. In art class each student will be asked to talk about an art work, discussing the artist's use of line, shape, color, and contrast. The teacher will group the students into 4 groups according to how well each one answers. Which group should you be in?

lowest group	middle low group	middle high group	highest group

12. On an art test there is a photo of a "good" work of art. Four reasons are given for judging it to be "good". You are asked to choose the best of these 4 reasons. How confident do you feel in your ability to choose the best reason?

not confident at all	not very confident	fairly confident	very confident

13. Your class is at the art gallery. Your teacher points out three paintings and asks your opinion as to which of the three is the best. How confident do you feel about responding?

not confident at all	not very confident	fairly confident	very confident

14. You have stated that you like the way another student used color in a painting. The teacher asks you to explain, to tell what it is about the color that you like. How confident do you feel in your ability to answer?

not confident at all	not very confident	fairly confident	very confident

15. Your group of students is analyzing a painting. One student claims the work is successful because of the way the various parts fit together to make a complete painting. You do NOT see it as unified. In fact, you see the parts as very separated. Do you feel confident enough about your opinion to say so?

definitely not	not likely	possibly	definitely yes

16. Report cards are going out today. Your school grades 1, 2, 3, 4, with 1 meaning the best. What grade should you get in ART JUDGMENT?

4	3	2	1

ART ENJOYMENT

THIS SECTION IS ABOUT ART ENJOYMENT.
READ THE DESCRIPTION OF THE SITUATION.
IMAGINE THAT YOU ARE IN THAT SITUATION.
ANSWER THE QUESTION.
REMEMBER, THERE ARE NO RIGHT OR WRONG ANSWERS.

1. Your family is planning to go to the art museum and gallery. How much time would you like to spend there?

none	very little	a fair amount	a lot

2. You are at home alone with free time on your hands every Saturday afternoon. How often will you spend your free time reading art books, making art, or doing some other art activity?

never	seldom	often	very often

3. Your school is organizing an art club to meet after school so that members will have more time to work on art projects. Are you likely to join?

definitely not	not likely	probably	definitely yes

4. You've just spent 3 hours in the art room working on an art project of your choice. Did you enjoy yourself?

no	not much	somewhat	very much

5. You suddenly look up from what you are doing and notice a beautiful sunset. You call to someone nearby to come look. How often do you share beautiful things you see with others?

never	seldom	often	very often

6. Your class is going on a field trip to the local art museum. How do you feel about this?

disappointed	uninterested	interested	enthused

7. Compared to the rest of the class, where do you place yourself in enjoyment of art?

bottom 3 in class	bottom half of class	top half of class	top 3 in class

8. In a survey you are asked what your favorite school subject is. How likely are you to answer "Art"?

definitely not	not likely	somewhat likely	very likely

9. How much do you enjoy talking with someone about art?

not at all	not much	somewhat	very much

10. You are making out your school schedule for next year. <u>You have room in your schedule for Art</u>. How likely is it that you will choose Art?

definitely not	not likely	somewhat likely	very likely

11. You are at home alone with no homework or jobs to do. How likely is it that you will spend some of your time taking an idea of yours and making it into something with your hands?

definitely not	not likely	somewhat likely	very likely

12. A friend asks you if you enjoy Art. What will you answer?

never	sometimes	usually	always

13. Your class is starting a pen-pal project. You have a list of students and their main interests. How likely are you to pick a pen-pal whose major interest is art?

definitely not	not likely	fairly likely	very likely

14. A friend of yours who is an artist and has an art studio has asked you to come over as often as you like so that you can experiment with any kind of materials you wish. How often do you think you will go?

never	seldom	often	very often

15. Your favorite aunt works at an art gallery-museum. She has invited you to go with her on Saturdays whenever you wish. How often will you likely go?

never	seldom	often	very often

16. This year you do not have Art on your school schedule. The art teacher leaves the art room open after school so that anyone who wants to can come in to experiment. How often will you likely go?

never	seldom	often	very often

17. Your teacher will choose the 3 people from your class who enjoy Art the most. Do you consider yourself likely to be picked?

definitely not	not likely	probably	definitely yes